



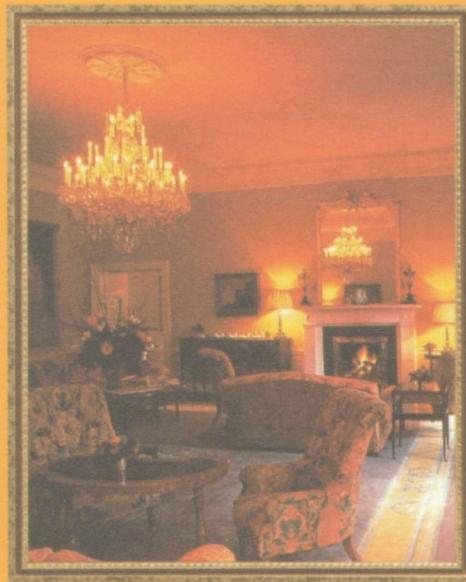
Opera Ireland

The Queen of Spades

by Pyotr Ilich Tchaikovsky

November: 17, 19, 21 & 23, 2002





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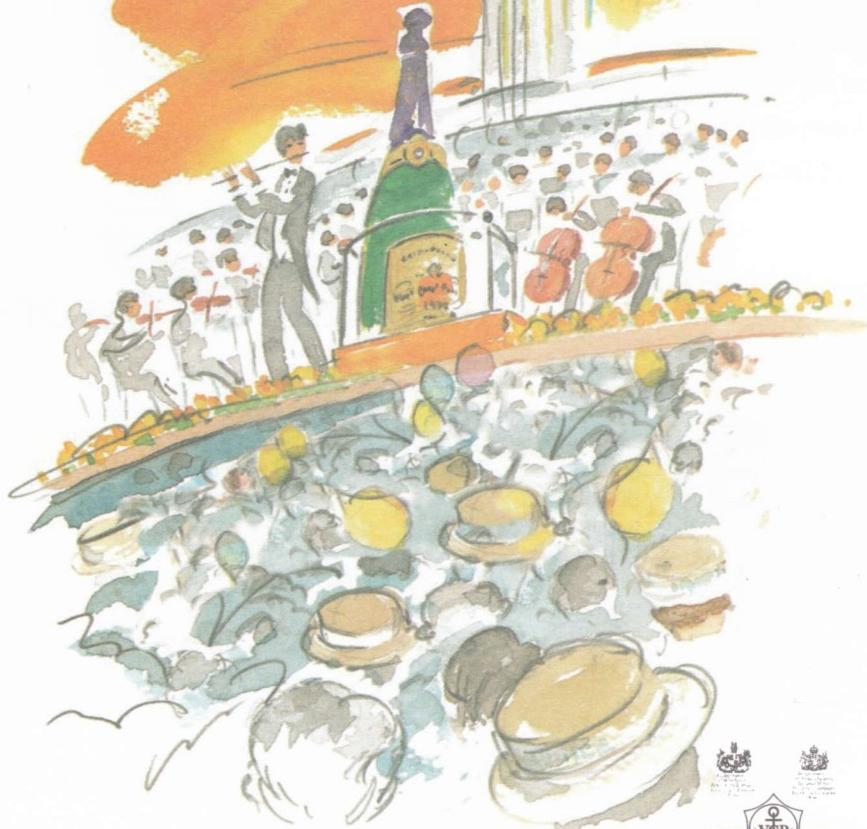
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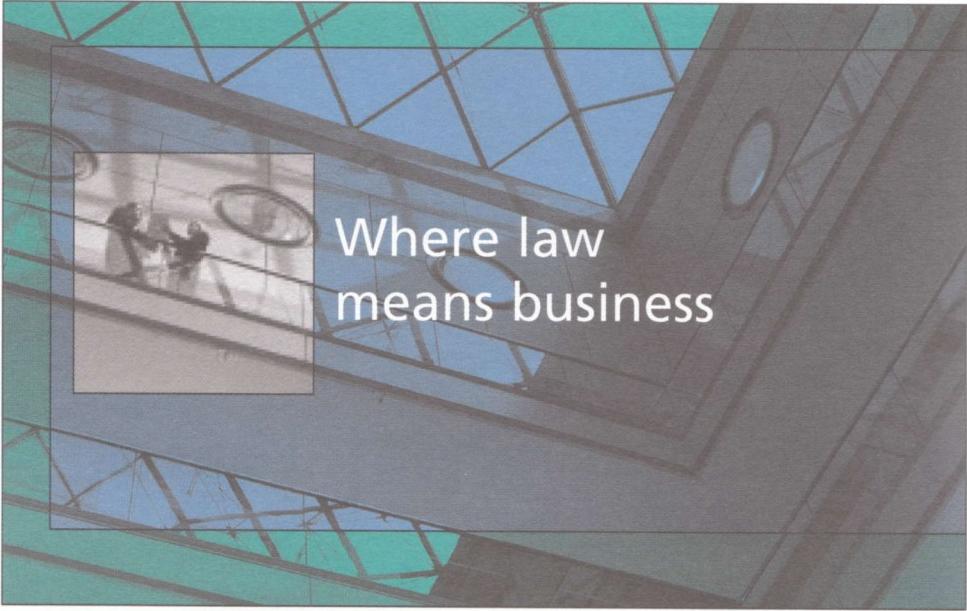
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"Joy is the sweet voice, joy the luminous cloud,

We in ourselves rejoice!

And thence flows all that charms or ear or sight,

All melodies the echoes of that voice..."

Samuel Taylor Coleridge (1772 - 1834)



Andrea Chenier



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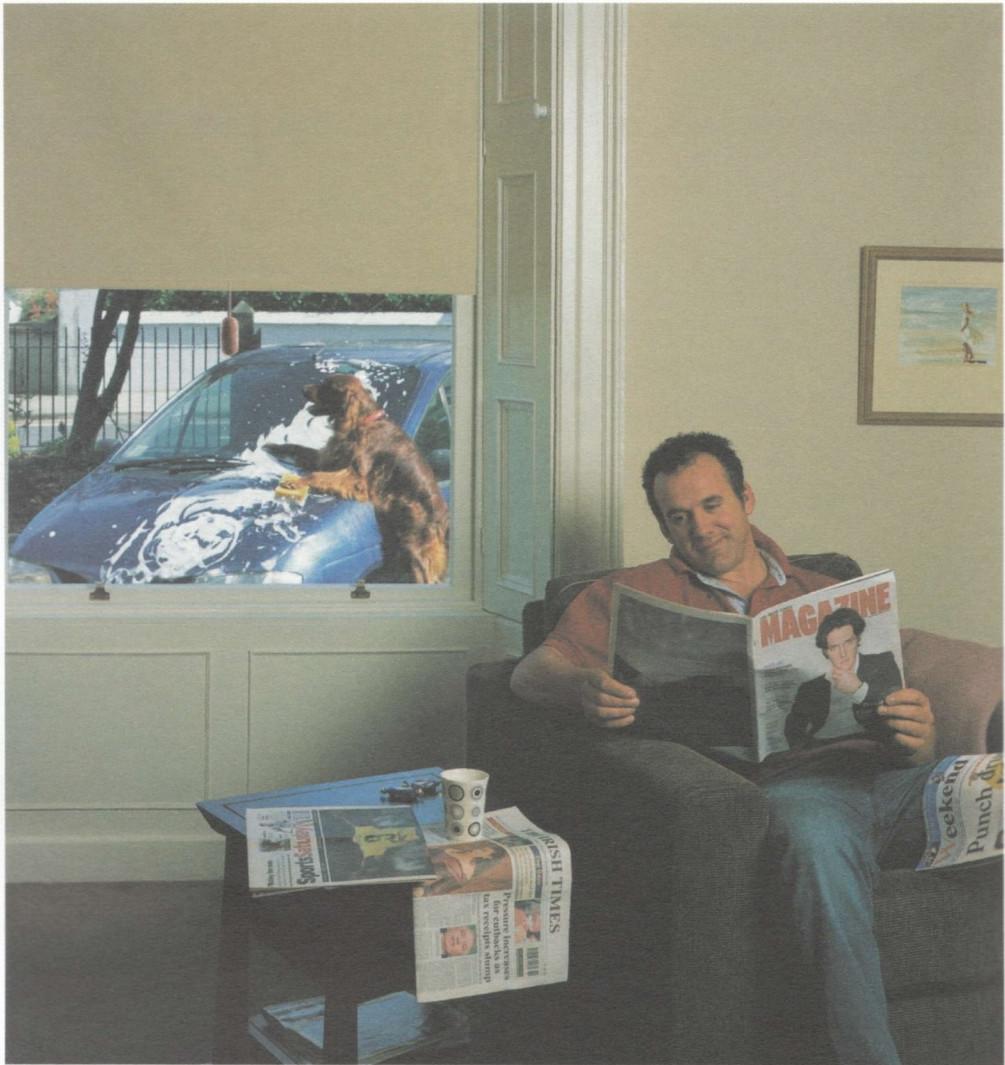
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presents

The Queen of Spades

(Pikovaya dama) op 68

Pyotr Ilich Tchaikovsky

Libretto by Modest Tchaikovsky and the composer after Alexander Pushkin's novella



Sung in Russian with English surtitles

Conductor

Alexander Anissimov

Director

Dieter Kaegi

Designer

Joe Vanek

Lighting Designer

Paul Keogan

Choreographer

Liz Roche

Assistant Director

Anthony Norton

Opera Ireland Chorus

(Chorus Master Cathal Garvey)

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(Director Ite O'Donovan)

RTÉ Concert Orchestra (*Leader Thérèse Timoney*)

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Gaiety Theatre, Dublin

17, 19, 21 and 23rd November 2002

There will be an interval after Act II scene 1

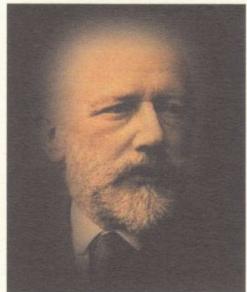
Surtitle Translation: Paula Kennedy

Opera Ireland is a member of



The Queen of Spades

Herman	Peter Svensson
Lisa	Victoria Kurbatskaya
The Countess	Veronica Dunne
Pauline	Tatyana Kaminskaya
Prince Yeletsky	Sam McElroy
Count Tomsky	Vassily Savenko
Tchekalinsky	Volker Vogel
Sourin	Alexander Teliga
Governess	Galia Ibragimova
Masha	Kathleen Tynan
Tchaplitsky	Sergui Vlassov
Narumoff	Alexeji Djougajev
Chloë	Kathleen Tynan
Daphnis	Tatyana Kaminskaya
Plutus	Vassily Savenko
Master of Ceremonies	Pavel Bragin



The Queen of Spades was first performed at the Maryinsky Theatre, in St. Petersburg on 19th December 1890.

The first Irish performance was by the DGOS at Dublin's Gaiety Theatre on 5th December 1972.

Répétiteur and on stage pianist	Luba Orfenova
Stage Manager	Paul Grist
ASM	Kate John
Student ASM	Amy Bourke

The Countess is said to know the secret of the three unbeatable cards. She has already shared this knowledge with two men and she knows that the third to ask her will cause her death.

Plot

Act I, Scene 1. While children play in a park, two officers discuss the gambling obsession of their colleague Herman. Herman tells his friend Count Tomsky that he is in love with a girl whose name he does not know. He learns that she is Lisa, the fiancée of Prince Yeletsky and granddaughter of a Countess whose compulsive gambling once earned her the nickname the 'Queen of Spades'. The Countess is said to know the secret of the three unbeatable cards. She has already shared this knowledge with two men and she knows that the third to ask her will cause her death. Herman longs to possess the secret, to become rich, and to marry Lisa.

Act 1, Scene 2. Lisa is entertaining her friend Pauline and some other girls. When they leave, she expresses doubts about her chance of happiness as the wife of Yeletsky. Herman appears and declares his love for her. When the Countess arrives, Herman hides but, as soon as she has gone, Lisa falls into his arms.

Act 2, Scene 1. At a grand ball, Yeletsky sings a love song to Lisa, while Herman thinks about the secret of the cards. A tableau about Daphnis and Chloë is presented. Lisa gives Herman the key to the Countess's palace and arranges to meet him that night.

Act 2, Scene 2. The Countess's room. Herman is waiting to confront her. She returns and dozes in a chair. Herman emerges and demands to be told the secret of the cards. He draws a pistol, and the shock kills the Countess. Lisa enters and bitterly accuses him of preferring cards to her.

Act 3, Scene 1. Herman reads a letter from Lisa in which she forgives him for his behaviour. The ghost of the Countess appears to him and commands him to marry Lisa. She tells him the names of the three cards: three, seven, ace.

Act 3, Scene 2. On the quay of the Neva. Lisa and Herman are reconciled, but when he tells her he must go to the gambling tables, she tries to restrain him. He pushes her aside and in despair she throws herself into the river and drowns.

Act 3, Scene 3. At a gambling house, Herman plays his final hand with Yeletsky. The three and the seven have already won, but instead of the ace, he now turns up the Queen of Spades. The Countess's ghost appears once more, and Hermann, losing his reason, kills himself.

It was a performance of Mozart's Don Giovanni, attended when he was ten years of age, that spurred the young Tchaikovsky's ambition to become a composer.

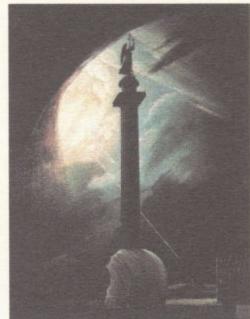
The Operas of Tchaikovsky

It was a performance of Mozart's *Don Giovanni*, attended when he was ten years of age, that spurred the young Tchaikovsky's ambition to become a composer. And although opera is not the first thing we think of in relation to the great Russian composer in this part of the world, it was a genre that always fascinated him, and one to which he returned throughout his career, during which he created a round dozen works for the lyric stage. 'To refrain from writing opera', he once declared, 'is a heroism I do not possess'.

Tchaikovsky's first serious attempts at composition came after the shock of his mother's death in 1854, and one of his earliest efforts was a scene, now lost, from Pushkin's *Boris Godunov* composed in the mid 1860s. His first completed opera was *The Voyevoda* (1869), from which he rescued the best music for subsequent use after abandoning the work. He then worked on *Undina*, but when it was rejected by the Imperial theatres he destroyed it too, again keeping some of the best music for re-use (a love duet became an Adagio in *Swan Lake*). His first surviving opera is *The Oprichnik* (1874).

Though he has not yet found his individual touch, there are some good numbers, some aptly handled motives, and passages in which convention gives way to genuine feeling. In *Vakula the Smith* (1876) he takes a much stronger operatic position, and develops a more personal vein of dramatic music. Though it lacks the comic realism and subtlety of character demanded by the plot, the work is well written, with some attractive lyrical love music, some delightful dances, and a neat contrast between peasant vigour and urban, aristocratic grace. It was later revised in 1887 as *Cherevichki*, a work seen and much acclaimed in Wexford in 1993.

The virtues disclosed in Tchaikovsky's earlier operas find full expression in his 1879 masterpiece *Yevgeny Onegin*. He described the work as 'lyrical scenes', and hoped to get as far removed from operatic convention as he knew it. Bringing together a story of frustrated love, scenes of Russian urban and country life, a feeling for the rococo and also for Russian folk music, *Onegin* touched on a great deal close to Tchaikovsky's nature, and the subject drew from him his freshest and most lyrical operatic music. Where the characters of *Vakula* are vivid types, those of *Onegin*, especially the tenderly drawn Tatyana, are real human characters.



Vasily Raev - Alexander Column
during the thunderstorm 1834

The greatness returns in The Queen of Spades, a work that inspired some of his finest operatic writing.

Turning from Russian subjects, Tchaikovsky next set a version of *The Maid of Orleans* (1881), making use of a text based on Schiller. Hoping to attract the attention of the Paris Opéra, he created the piece in Grand Opéra vein, with touches of Gounod and Massenet and with the pervading influence of Meyerbeer in its grandiose crowd scenes, processions, court ceremony, and battle scene. However, despite some fine strokes and effective passages, he is unable to give real emotional life to the central character, Joan.

Mazeppa, composed in 1884, returns to a Russian subject. The work exhibits some familiar Russian operatic characteristics, such as the suffering heroine, the intransigent old man, and the use of dances, and these are now fluently handled; but though there are delightful episodes and some striking dramatic ideas, Tchaikovsky fails to characterize the agonized Maria and the harsh, impressive Mazeppa very fully. Once again, he finds it difficult to enter into the depiction of figures so remote from his own emotional world, and so provides them with music that portrays them only partially. The finest parts of the opera are often in the minor episodes.

There was still less chance of success with *The Enchantress*, composed in 1887 to a confused plot that drew on inconsistent musical characterisation, with the tenor part French in manner, the bass Russian, and the central character of the Enchantress herself, the woman of overwhelming spirit and attraction, made by turns sentimental and dull; it is, again, in some of the dances and choruses and other incidental moments that the most successful music is to be found.

The greatness returns in *The Queen of Spades*, a work that inspired some of his finest operatic writing, and one treated more fully elsewhere in this programme. Tchaikovsky's last opera, in 1892, was the one-act *Yolanta*, originally commissioned as a double-bill with the ballet *The Nutcracker*. The remoteness of the medieval setting pleased him, and he was drawn to the touching idea of a blind heroine whose defect has been kept from her and is eventually cured through her love for the hero. It has much delicacy and grace, with some Wagnerian elements both harmonically and in the prominence of the orchestra in articulating the drama.

No writer has influenced the course of Russian opera more than the man whose 1834 drama The Queen of Spades inspired Tchaikovsky to create his great lyric masterpiece 56 years later.

The Greatest Russian Poet

No writer has influenced the course of Russian opera more than the man whose 1834 drama *The Queen of Spades* inspired Tchaikovsky to create his great lyric masterpiece 56 years later. Indeed, the poetry of Alexander Pushkin was an important element in the genre almost from its birth when, in 1842, his early *Ruslan and Lyudmila* became the second work composed by Mikhail Glinka, the 'Father of Russian opera'. And this was followed by Dargomyzhsky's *Rusalka* six years later. Other important Russian operas based on Pushkin include Mussorgsky's *Boris Godunov* (1869); Dargomyzhsky's *The Stone Guest* (1872); Rimsky-Korsakov's *Mozart and Salieri* (1898), *Tale of Tsar Saltan* (1900) and *Golden Cockerel* (1907); Rachmaninov's *Aleko* (1893) and *The Miserly Knight* (1906); and, of course, Tchaikovsky's 1879 setting of *Yevgeny Onegin*. In all, more than a hundred operas by composers from all over Europe have been inspired by the works of Russia's greatest ever poet.



Alexander Sergeyevich Pushkin was born in Moscow in 1799 and began writing poetry while studying at the Lyceum at Tsarskoe Selo, outside St Petersburg. He worked in the government service, but was expelled from St Petersburg in 1820 for writing revolutionary epigrams. From 1820 to 1823 he served in Kishinev. In August 1824 he was dismissed from the civil service for atheistic writings, and his seclusion at his mother's estate prevented him from taking part in the revolt of the Decembrists, with whom he sympathized. In 1832 he married a young beauty, Natalia Goncharova. In 1837, the attentions paid to his wife by Baron Georges D'Anthès, a French royalist in the Russian service, caused him to challenge D'Anthès to a duel, in which the writer was fatally wounded.

Pushkin's huge output includes works in a variety of categories. There are his lyric poems, among the most important of which are 'Winter Evening' (1825), 'The Prophet' (1826), 'I remember a wondrous moment' (1827), 'The Poet' (1827), 'The Upas-tree' (1828), and 'I loved you' (1829). The narrative poems, source of a number of operas, include the romantic epic *Ruslan and Lyudmila* (1820); *The Captive of the Caucasus* (1820-21) and *The Fountain of Bakhchisarai* (1822), two works inspired by Byron – Pushkin had a wide knowledge of French and English literature and was particularly familiar with the works of Shakespeare and Byron; *The Gypsies* (1824), source of Rachmaninov's first opera *Aleko*; two

Alexander Pushkin

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*Boris Godunov
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and Salieri, The
Covetous Knight,
The Stone Guest
and The Feast*

*During the Plague,
all written in 1830.*

comic works, *Count Nulin* (1825) and *The Little House in Kolomna* (1830); and the two historical sagas, *Poltava* (1829) and *The Bronze Horseman* (1833), in which the statue of Peter the Great chases the clerk Evgeny through St Petersburg during the flood of 1824.

Pushkin's stage plays include the blank verse historical drama *Boris Godunov* (1825), *Mozart and Salieri*, *The Covetous Knight*, *The Stone Guest* and *The Feast During the Plague*, all written in 1830. The prose dramas, on which he concentrated after 1830, include *The Tales of Belkin* (1830), *The Queen of Spades* (1834), and *The Captain's Daughter* (1836). His books include the greatest and most sophisticated of all his published works, the verse-novel *Yevgeny Onegin* (1823-31).

Faro

The card game central to the story of *The Queen of Spades* is Faro. One of the oldest of all banking card games, it was known as *Pharaon* in the court of Louis XIV, probably from a picture of a pharaoh on the back of playing-cards at the time. From France it moved to England, where it was for a time the most popular gambling-house game, and then spread throughout Europe, becoming the favourite of aristocratic gamblers in the late eighteenth and early nineteenth century. Pushkin's Herman wasn't the only figure from Russian literature to meet his fate through Faro, for it was also at Faro that the young Count Rostov lost his fortune in Tolstoy's *War and Peace*.

Faro is an uncomplicated gambling game of pure chance, played by as many as ten players. The player chooses and plays a card from the thirteen cards of a single suit, (traditionally spades). The banker then draws two cards from the deck, placing the first to the left and the second to the right of the player's card. If the left-hand card matches the player's card, the player wins. If the right-hand card makes the match, the player loses.

Pushkin's light-footed narrative pace, which feeds the reader's desire to see what happens next, is of course the first casualty of operatic treatment.

Playing Cards

'There was a card party in the rooms of Narumov, an officer of the Horse Guards. The long winter night had passed unnoticed and it was after four in the morning when the company sat down to supper.'

Alexander Pushkin (1799-1837) opens his 1833 novella *The Queen of Spades* in the same style in which he continues to the end. He is terse, tells his story quickly, almost breathlessly, and somehow effectively evokes every scene and the overall atmosphere by means of only the scantest but most carefully chosen detail.

And it's a great story. An officer feigns love for a young girl in order to gain access to her guardian, an aging Countess from whom he wishes to learn a secret for winning at cards. He kills the Countess, only for her ghost to accost him and reveal the secret on condition that he play just three times and that he marry the girl. He wins a fortune with his first two games but loses everything in the third when, instead of playing the ace as required by the secret, he plays the Queen of Spades. He loses his mind and lives out his days in an asylum.

Pushkin's light-footed narrative pace, which feeds the reader's desire to see what happens next, is of course the first casualty of operatic treatment. And not only do Tchaikovsky and his librettist (his brother Modest, 1850-1916) slow the tempo of the plot, but they make substantial interpolations which will enlarge what takes twenty minutes to read as a novella into a full-scale, three-act opera. In fact, this aspect of the Tchaikovsky makeover has never overly troubled critics nor audiences, not even in Russia where Pushkin's original is so well loved.

But at the time of the première in the Mariinsky Theatre on 7/19 December, 1890, what did rouse the ire of the St Petersburg critics as well as that of some of the literati were some of the Tchaikovsky's other divergences from Pushkin. Chief among concerns were alterations to the central pairing of Herman, the officer, and Lisa, the girl. Unlike Pushkin's cold-hearted cynic who wins then exploits the girl's naïve trust, Tchaikovsky's Herman is genuine in his love until he is gradually overcome by his obsession with the Countess's secret. In the opera, Lisa is not the Countess's



Scene from a Russian Ballroom, 1905.

Pushkin evokes a seductive warmth and comfort with the rich drawing-rooms, ballrooms, carriages and other trappings of St Petersburg's courtly life which forms the backdrop to the action.



impoverished ward; she is her granddaughter and so outclasses Herman. Furthermore, Tchaikovsky gives Lisa a fiancé – Prince Yeletsky – thus adding jealousy to the obstacles impeding Herman's aspirations to love above his station. Perhaps Pushkin believed that his original readers would regard Herman's end in an asylum – and Lisa's in marriage to a civil servant – as fates worse than death. For opera, however, death in such circumstances is *de rigueur*, and both Herman and Lisa commit suicide.

On the other hand, the central focus on Herman is among those important aspects of the original which the opera retains. Despite introducing a genuine romance with Lisa, Tchaikovsky shares Pushkin's primary interest – and on a psychological level – in what happens to Herman, how he degenerates as the secret of the cards consumes him. Tchaikovsky also keeps Pushkin's late eighteenth-century setting, with both men treating the period as a Golden Age. Pushkin evokes a seductive warmth and comfort with the rich drawing-rooms, ballrooms, carriages and other trappings of St Petersburg's courtly life which forms the backdrop to the action. He then subverts that comfort by intruding upon it and disrupting it via the behaviour of his protagonist.

For his part, Tchaikovsky's contribution to the eighteenth century ambience are the classical pastiches he composed for his biggest single interpolation: the Act II masquerade ball. Unsuspecting audience-members, returning to their seats after the interval, could be forgiven for wondering if they had somehow wandered into the wrong theatre. Mozart seems to have replaced Tchaikovsky as the curtain rises to an introduction and chorus, followed by a pastoral entertainment – an opera within the opera – whose short movements Tchaikovsky penned after studying scores by Salieri, Galuppi, Martini and others of Mozart's generation.

These pastiche pieces are among the opera's most striking musical features, of which another follows immediately with a calculated contrast that could hardly be blunter. In the second scene of Act II, Hermann hides in the Countess's bedroom, waiting until she is alone so that he can demand the secret of the cards. The jolly grace of the pastiches has vanished, replaced by a hushed and expectant *ostinato*, the tension mounting as the relentless

repetitions run and run. After the Countess enters, and in the moments before Hermann emerges from hiding, Tchaikovsky indulges one more overt borrowing as the solitary Countess sings a song ("Je crains de lui parler la nuit") from Grétry's once hugely popular *opéra comique*, *Richard Coeur-de-lion* (1784).

Other moments of musical note include the exchanges between Lisa and Herman – the first of three great romantic encounters – when he surprises her in her room ("Ostanovites, umol yayu vas/Stay, I beg of you!", I ii). This love music has already been introduced at the highpoint of the overture. The second encounter occurs when Lisa comes upon Herman immediately after the Countess has died ("Chto zdes za shum?/What is all this noise?", II ii), and the third reprises the love music once more (in 9/8) when they meet for the last time by the Neva ("O da, minovali stradanya/Oh, yes! My sufferings are over", III ii). Prince Yeletsky's lone aria ("Ya vas lyublyu/I love you") comes early in Act II.

Some of the opera's strongest music comes in Act III. The sombre entr'acte juxtaposes church music (for the Countess's burial) and the snare drum and trumpet (for the barracks where Herman is stationed). He is alone, reading Lisa's letter and tormented with mental images of the dead Countess. Here Tchaikovsky's psychological interest is most clearly expressed in the grotesque-tinged music with which he accompanies Herman's descent into madness and the horror of his encounter with the ghost of the Countess. And then immediately there is the sudden impact of another sharp contrast. Lisa is waiting for Hermann at the Neva. As she despairs of him she sings her great strophic aria, "Akh! istomilas ya gorem/Oh, I am worn out with suffering", the opera's surpassing moment of sheer lyrical beauty.¹

Critics notwithstanding, the St Petersburg première of *The Queen of Spades* was a huge success. The husband-and-wife team of Nikolay Figner and Medea Mei-Figner sang the lead roles, Eduard Nápravník was the conductor, and the production was lavish. The Kiev première soon followed, as did performances in Moscow and Prague. The first performance at La Scala, Milan, was in 1906, with Mahler conducting premières in both Vienna (1902) and at the Metropolitan Opera in New York (1910), by which time it had been staged in a great many of Europe's most important houses.



Some of the opera's strongest music comes in Act III. The sombre entr'acte juxtaposes church music (for the Countess's burial) and the snare drum and trumpet (for the barracks where Herman is stationed).

The principal facade of the New Hermitage, inspiration for set design.

*Audiences loved
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rivals that of
Eugene Onegin.*

Audiences loved and have continued to love *The Queen of Spades*, whose popularity today rivals that of *Yevgeny Onegin*.

It was a timely triumph for Tchaikovsky who, only several weeks before the St Petersburg première, had been devastated by a letter from his friend and benefactress Madame Nadezhda von Meck in which she terminated all relations between them. At this point, on the strength of the royalties from *Eugene Onegin* alone, Tchaikovsky's financial health was no longer dependent on von Meck's patronage. His devastation arose, rather, from being cut off from a long-running and intimate friendship (even if conducted entirely by letter). She gave no reason for the sudden change, leaving Tchaikovsky to wonder bitterly, for the rest of his life, had he been merely a remote, intellectual plaything for a bored but wealthy old woman.

In fact, what remained of the rest of his life was all too short: Tchaikovsky died suddenly, aged 53, less than three years after the première of *The Queen of Spades*, on 21 October 21/2 November 1893. The controversy which today still surrounds his early death – by cholera or by suicide – continues to have a considerable bearing on discussions about the deeper meaning of *The Queen of Spades* and indeed any of his works, but especially the later ones.

Tchaikovsky himself attests to a strong identification with Herman. Since Herman is not a particularly loveable character (that is, in the opera; in the original Pushkin he is an utterly unloveable scoundrel), the question arises, why did Tchaikovsky sympathise with him? 'I pitied Herman so much that I suddenly began weeping', wrote Tchaikovsky about composing the music for Herman's suicide. 'This weeping went on for an awfully long time, turning into a mild fit of hysteria of a very pleasant kind... Afterwards I tried to fathom why... It seems to me that Herman was not just a pretext for writing this or that music, but a real living human being, at the time very sympathetic to me.'

For many years, and still very much prevalent in English-language commentary, the established thinking on Tchaikovsky's identification with Herman was that it was a manifestation of the composer's tortured soul as a homosexual. Here were two men

Here were two men driven to desperate measures by secret and alienating obsessions, the one by gambling and the pursuit of a secret success formula, the other for same-sex love and life-partnership.

driven to desperate measures by secret and alienating obsessions, the one by gambling and the pursuit of a secret success formula, the other for same-sex love and life-partnership. Corroborating this view is a particular interpretation of the Sixth Symphony, his last, begun eighteen months after *The Queen of Spades* première and deemed the fulfilment of what was seen to be foreshadowed in the opera. The interpretation, that the symphony was in fact a suicide note, sprang from the fact that the 53-year-old Tchaikovsky was dead within nine days of conducting the première, and gained credence from the character of the symphony itself, especially allusions to the Orthodox *requiem* liturgy in the first movement, and the darkness and despair of the finale.



The belief which emerged – that the composer took his own life because he was unable to reconcile his nature with the world he lived in – has had enormous implications. It has meant that, in certain prominent quarters, Tchaikovsky's output has been examined and analysed in the context of suppressed homosexuality and all the estimated psychosexual repercussions that such suppression is meant to entail.

At the forefront of attempts to refute this view of Tchaikovsky is Richard Taruskin, Russian music specialist and Professor of Music at the University of California, Berkeley.² He maintains that, above all, the aspect of the Sixth Symphony which did the most to stimulate suicide theories was 'its easily misread subtitle'. For the première, he points out, there had been no subtitle. But disappointed by the mixed reaction the symphony received, Tchaikovsky took Modest's suggestion and appended the words *Pateticheskaya simfoniya* to the title. The meaning is closer to 'impassioned', as in Beethoven's *Apassionata* sonata, than to the familiar French version, *Symphonie pathétique*, or 'symphony of suffering'.

'When the symphony was done again a couple of weeks later', says Taruskin, 'in memoriam and with subtitle in place, everyone listened hard for portents, and that is how the symphony became a transparent suicide note. Depression was the first diagnosis. "Homosexual tragedy" came later.'

Soldiers at the Imperial Chateau, Ropsha. c. 1894.



Evidence amassed by Taruskin and by Tchaikovsky's newest Russian biographer, Alexander Poznansky, questions the whole 'tortured soul' premise. They point out that homosexuality was not at all uncommon nor even taboo amongst the Russian aristocracy which was Tchaikovsky's social milieu. It was illegal, but this was surmountable by anyone with money or rank. Taruskin refers to 'misdemeanors that were widely and openly practised by Grand Dukes, major diplomats and powerful politicians', and describes how 'Poznansky has great fun listing them and their racy escapades, which were much more entertaining than anything the straitlaced Tchaikovsky could ever be accused of'. Nor did Tchaikovsky suppress his nature, being quite active and also having a close confidante in his brother, Modest, who was also gay. Where does this leave the composer's identification with Herman now?

In 1895, two years after Tchaikovsky's death, the trial and conviction of Oscar Wilde was to have immense repercussions. Taruskin, arguing that homosexuality was now defined no longer merely as an act but as a medically acknowledged deformity of character, has no hesitation in linking the sensational Wilde case to music criticism in England 'and her colonies'.

'Ah, the sordid things that British critics began hearing in Tchaikovsky's music!' he says. 'And oh, the goosey recklessness with which they now declared their aversion to it!' He cites a number of prominent examples, including Edward Lockspeiser who, writing in 1945, refers to the composer's 'schoolgirlish sentimentality' and affirms that 'the man and his music are one: unsatisfied and inflamed.... He is the musician of indulgence.... it is music to gorge on, shameless in its sensuousness and splendour. And it was no accident that such music was conceived by a warped neurotic, shy and tortured. This man is ill, we feel: must we be shown all his sores without exception?'

Taruskin, not known to pull punches, continues with a withering and wide-ranging attack on the competence of more recent British Tchaikovsky scholarship, notably that of Edward Garden, author of the Master Musicians biography (1973), and David Brown, who recently completed a massive, four-volume biography for Gollancz.

In 1895, two years after Tchaikovsky's death, the trial and conviction of Oscar Wilde was to have immense repercussions.

On the other hand, Taruskin endorses Poznansky's 1995 biography saying, 'The vehemence with which it has been denounced by the suicide squad is in its way a ringing recommendation'.

And it is Poznansky who provides what could be an interesting answer to the question of why Tchaikovsky related so closely to Herman. Poznansky refers to a diary from 1884 in which two 'sensations' are encoded as 'x' and 'z'. A typical entry says 'There was a lot of z. Ah, what a monstrous person I am!'. It's a diary, says Taruskin, which 'has been recklessly and opportunistically read by every previous biographer', among them Brown who affirms that the symbols represent 'homosexual drives', including 'his passion for his nephew Bob [Davydov]'.

But Poznansky noticed that 'x' and 'y' only appeared in the context of entries about card-playing! Tchaikovsky was known both to enjoy cards and to be prone to anger while playing, for which afterwards he felt remorse. Poznansky lists words such as envy, spite and malice, all of which start with 'z' in Russian, and suggests that ' "x" denoted the urge to gamble and "z" the unworthy feelings his losses inspired'.

As Herman declares, 'What is our life? A game!'

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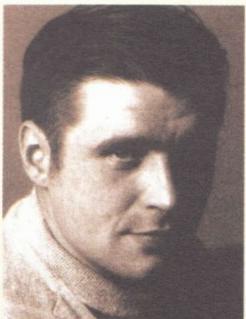
1 The recording used in preparing this article was made at the Mariinsky Theatre in St Petersburg with the Kirov Opera and Orchestra under Valery Gergiev for Philips in 1992 (438 141-2).

2 What follows is based on arguments Taruskin puts forward in his extensive book review for *The New Republic* (February 1995) of Tchaikovsky biographies by David Brown and Alexander Poznansky.



Pavel Bragin - Tenor (Russia) *Master of Ceremonies*

Pavel Bragin, who made his Opera Ireland début as the Teacher in Opera Ireland's *Lady Macbeth of Mtsensk*, was born in the Chelyabinsk region. In January 1999 he began singing with the Perm academic Theatre of Opera and Ballet. Since September of 2000 he has been a student of the Perm State Institute of Arts and Culture under professor Anzor Shomakhia. His roles in opera to date include Nemorino in *L'elisir d'amore*, Samozvanyets in *Boris Godunov*, Gaston in *La traviata*, the Minstrel in Tchaikovsky's *Orleanskaya deva* and Almeric in the same composer's *Iolanta*.



Alexeji Djugajev - Baritone (Russia) *Narumoff*

Alexeji Djugajev, who made his Opera Ireland début in *Lady Macbeth of Mtsensk*, was born in Orenburg in Russia and graduated from the musical college there in 1992. He continued his studies until 1996 with Professor A Bystrov in the Saratov State Music Conservatorium, and then became a soloist at the Perm State Theatre. From his large repertoire, the following are his favourite roles: Tchaikovsky's Onegin and Robert (*Iolanta*); Ivan Koroljevich in Rimsky-Korsakov's *Kastchey the Immortal*; Mozart's and Rossini's *Figaro*; Silvio and Tonio in *Pagliacci*; Valentine in *Faust*; Malatesta in *Don Pasquale*; and Belcore in *L'elisir d'amore*. He has also sung Shjelkalov in *Boris Godunov*, Don Carlos in Dargomizhsky's *The Stone Guest*, Afron in *The Golden Cockerel*; Marullo in *Rigoletto* and the title role in Britten's *Noye's Fludd*.

Veronica Dunne - Soprano (Ireland) *The Countess*

Veronica Dunne studied with Herbert Rooney in Dublin and Rome. She made her Italian debut as Mimi at Teatro Nuovo in Milan and her Covent Garden debut as Sophie in *Der Rosenkavalier*. Other roles at Covent Garden included Mozart's Susanna, Gluck's Euridice, opposite Kathleen Ferrier's Orfeo, and Blanche in *The Carmelites*. Between 1950 and 1965 she sang 12 roles in 19 DGOS productions. She also appeared with Sadler's Wells, Welsh National Opera, Scottish National Opera and at Wexford Festival. She sang in oratorio in Ireland, the UK, Belgium and Germany. She was a regular radio and television broadcaster and made a number of recordings. Since 1961 she has been responsible for training many of the finest Irish voices now heard in opera houses around the world. In 1987, Veronica Dunne received an Honorary Doctorate from University College Dublin. She is an Honorary Life Member of the Royal Dublin Society, a Fellow of the RIAM and an Artistic Patron of Opera Ireland.



Galia Ibragimova - Mezzo-soprano (Russia) *Governess*

Galia Ibragimova studied with Margarita Miglau at the Gnessen Russian Academy of Music and began her professional career in 1989. In Russia, she sang the Romances of Taneyev, Rachmaninov, Tchaikovsky and Balakirev as well as Russian songs and Gypsy romances. She also performed as a soloist in the State Chamber Choir under Valerii Polyanskii. She received awards at the 1995 Vincenco Bellini International Vocal Competition and the 1996 Belvedere Competition. In 1997, she was named a Laureate and won the Angelica Catalani International vocal competition in Italy. Since 1997 she has been a soloist at the State Opera in Prague. Her roles include: Carmen; Suzuki; Verdi's Amneris, Azucena and Ulrica; and Gertrude in Thomas's *Hamlet*. She is also a regular guest performer at various theatres throughout the Czech Republic. In 1999, Ibragimova gave solo recitals in the USA and in Japan. She sang Amneris alongside José Cura in *Aida* when the State Opera toured Japan.





**Tatyana Kaminskaya - Mezzo-soprano (Russia)
*Pauline and Daphnis***

Tatyana Kaminskaya, who made her Opera Ireland debut as Sonyetka in Opera Ireland's *Lady Macbeth of Mtsensk* in 2000, studied at the Ural State Conservatory of Ekaterinburg under Professor Margherit Vladimirova until 1992. She sang with the Perm Opera, Bastikiria State Opera, Kazan Opera and other Russian companies. She won several awards at major international singing competitions in Spain and Austria and participated in a masterclass with Grace Bumbry in the Netherlands in 1996. She sang the roles of Pauline and Daphnis and the old Countess in *The Queen of Spades* on Perm Opera's tour of Germany and Switzerland. Tatiana Kaminskaya's other roles include the title roles in *Carmen* and *Samson et Dalila* as well as Amneris in *Aida*, Ulrica in *Un ballo in maschera*, Maddalena in *Rigoletto*, Suzuki in *Madama Butterfly*, Olga in *Yevgeny Onegin*, Tubasha in Rimsky-Korsakov's *The Tsar's Bride* and Kascheyevna in his *Kashchey the Immortal*.



Victoria Kurbatskaya - Soprano (Russia) *Lisa*

Born in Kaliningrad in 1966, Victoria Kurbatskaya joined the Belarussian Opera in 1991, where her roles included Susanna, Gilda, Oscar, Nedda, Tatyana, Marfa and the title role in *Lucia di Lammermoor*. She was also awarded a diploma at the Amber Nightingale International Competition. In 1996 she was invited by conductor Wilhelm Keitel to sing Serpina in Pergolesi's *La serva padrona* in Stuttgart. The following year she sang Violetta and Micaëla in Manaus, Brazil under Urs Schneider. In February 2000 she was invited by Alexander Anissimov to sing in Orff's *Carmina Burana* at the Grand Hall of the Philharmonic in St. Petersburgh. In March 2000 she sang in concert in Solingen, Germany and has since sung the roles of Liu, Violetta and Gilda at the Classic Open Air Festival in Solothurn, Switzerland. She made her Irish debut in Rachmaninov's *The Bells* under Anissimov at the NCH in Dublin. She has toured Spain, Poland, Germany, Brasil and Switzerland with the Belarussian Opera.

Sam McElroy - Baritone (Ireland) Prince Yeletsky

Sam McElroy last sang with Opera Ireland as Harry Heegan in Opera Ireland's *The Silver Tassie*. His other roles here were a Cappadocian in *Salome*, Sharpless in *Butterfly* and the title role in *Il barbiere di Siviglia*. Born in Cork, he is a Languages graduate of the University of London. In 1996, he was awarded a scholarship to study at the Centre de Formation Lyrique, Opéra National de Paris where he sang roles in *Katya Kabanova*, *Parsifal* and Offenbach's *Un maris à la porte*. His repertoire also includes Dandini in *La Cenerentola*; Blazes in *The Lighthouse*, Nick Shadow in *The Rake's Progress*; Malatesta in *Don Pasquale* and Lescaut in *Manon*, which he sang in Monte-Carlo. He has also sung Don Giovanni in Nice and Mauritius. Recent engagements include Danilo in *Die Lustige Witwe* on a USA tour, Primo Barcolo in Delius's *A Village Romeo Juliet* in Sardinia and Ford in *Falstaff* at the Montepulciano Festival.



Vassily Savenko - Bass-baritone (Ukraine)

Count Tomsky and Plutus

Vassily Savenko was born near Odessa and studied at the Moscow Conservatory with Alexei Bolshakov. He made his debut at the Dnepropetrovsk State Theatre as Shchelkalov (*Boris Godunov*) and also appeared as Mazeppa, Onegin, Germont, Escamillo and Luna. In 1981 he won the Lysenko Competition in Kharkov and joined the Young Soloists Group of the Bolshoi in Moscow, where his roles included Shchelkalov, Shaklovity (*Khovanschina*), Tomsky, Ebbn-Hakkia (*Iolanta*), Don Carlos (*Duenna*) and Sharpless. He sang Iago under Gergiev in a new production of *Otello* at the Kirov Opera and in the early '90s moved to Britain where he has built up a considerable reputation as a recitalist, appearing regularly at the Wigmore Hall and the South Bank as well as at the Cheltenham and Three Choirs Festivals. He has recorded for Hyperion. Vassily Savenko recently appeared in Rachmanninov's *The Miserly Knight* and *Francesca da Rimini* with Chelsea Opera Group and will shortly debut as Mozart's Commendatore at Opera de Nantes.





Peter Svensson - Tenor (Austria) *Herman*

Peter Svensson was born in Vienna, where he sang as a soprano soloist with the Vienna Boys' Choir at the age of nine. He successfully completed his singing studies at the Vienna Conservatoire where he studied with Fritz Uhl, Gerd Nienstedt, James King and Rainer Goldberg among others. His awards include the Birgit Nilsson Prize and a scholarship from the Richard Wagner Society in 1992. After early work at the Vienna State Opera he graduated to leading tenor roles in the other major opera houses in mainland Europe as well as the festivals at Edinburgh and Wexford. His repertoire includes Tamino, Don Jose, Laca, Lohengrin, Erik, Florestan, Tannhäuser, Narraboth, Andrea Chénier, Erik, Oedipus and Bacchus. He has also sung major roles in *Tiefland*, *Die Teufel von Loudon* and Busoni's *Turandot*. After a successful debut as Siegfried in both *Siegfried* and *Götterdämmerung* in Augesberg, he sang the same roles again in 2000 and 2001 in Stuttgart, Trieste, Rome and Bonn.



Alexsander Teliga - Bass (Ukraine) *Sourin*

Alexsander Teliga, who made his Opera Ireland debut as the Grand Inquisitor in *Don Carlo*, graduated from the Vocal and Acting faculty of Lvov in 1984 and was a soloist at the Great Theatre there until he moved to Poland in 1989. In 1990 he sang the role of Silva in *Ernani* in Verdi's home town of La Roncole. Between 1991 and 1997 he was a soloist with the Vienna Kammeroper and also sang at the Mozart-in-Schönbrunn Festival. In Warsaw in 1992 he sang Gurnemanz in *Parsifal*. He has also sung at Wexford (in Tchaikovsky's *Maid of Orleans*), Copenhagen, Kazan, Prague, St Margarethen, Leipzig, Venice and Bologna as well as in France and Japan. His repertoire includes Mozart's Leporello and Commendatore; Scarpia; Gounod's Mephistopheles; Rossini's Basilio; Verdi's Filippo II, Sparafucile, Ramphis, Zaccaria and Banco; Landgraf in *Tannhäuser*; Sarastro; Kahn Kontshak; Mussorgsky's Dosifej, Pimen, Varlaam and Boris; and leading bass roles in operas by Tchaikovsky and Rimsky-Korsakov.

Kathleen Tynan (Soprano) *Masha and Chloë*

Kathleen Tynan's Opera Ireland roles include: Frasquita *Carmen*, Second Niece *Peter Grimes*, Zerlina *Don Giovanni*, Gianetta *L'élisir d'amore*, Amor *Orfeo ed Euridice*, Tebaldo *Don Carlos*. From Wexford, she studied with Paul Deegan (RIAM), with Laura Sarti (GSMD, London), and now studies with Marie McLaughlin. In 1987 she represented Ireland at the Cardiff Singer of the World Competition. Elsewhere: roles in *Königskinder*, *La Cena delle beffe*, *Devil and Kate* (Wexford Festival); *Nora Riders to the Sea* (RTÉ TV/ NVC); *Lucia Rape of Lucretia*, Clorinda/Woman *Combattimenti*, Varvara Katya *Kabanova*, Polly Beggar's *Opera* (OTC); *Lisette La rondine* (Anna Livia); Mabel *Pirates of Penzance*, Eurydice *Orpheus in the Underworld* (D'Oyly Carte); Susanna *Figaro* (Barbican, London; France; Bermuda Festival); Belinda *Dido and Aeneas* (English Bach Festival); Marzelline *Fidelio* (Broomhill Opera/Opera Africa); Gilbert & Sullivan's Elsie, Phyllis and Mabel (Carl Rosa). Concerts with the NSO, RTÉCO, BBC Concert Orchestra, Philharmonie de Lorraine, and Bergische Symphoniker. Debut CD of Moore's Irish Melodies: *Romancing Rebellion* (Black Box).



Sergui Vlasov - Tenor (Russia) *Tchaplitsky*

Sergui Vlasov made his Opera Ireland debut as Zinovy Ismailov in *Lady Macbeth of Mtsensk* in November 2000. He was educated at the Musical College in Perm from 1979 to 1983. After three years army service he went to the Ural State Conservatory of Ekaterinburg to study with Professor Margherita Vladimirova. He sang at Maliy Opera Theatre in Ekaterinburg in 1991 and the following year went to Perm State Opera for three years. He was with Bashkiria State Opera from 1995 to 1999, then returned to Perm. His repertoire includes the roles of Almaviva in *Il barbiere di Siviglia*, Ernesto in *Don Pasquale*, the title role in Gounod's *Faust*, Ferrando in *Così fan tutte*, Tamino in *Die Zauberflöte*, Ottavio in *Don Giovanni*, Nemorino in *L'élisir d'amore*, Lensky in *Yevgeny Onegin* and the Astrologer in Rimsky-Korsakov's *The Golden Cockerel*.





Volker Vogel - Tenor (Germany) *Tchekalinsky*

Volker Vogel has already sung Herod in *Salome*, Suiski in *Boris*, Tichon in *Katya* and Shabby Peasant in *Lady Macbeth* for Opera Ireland. This year he directed the company's masterclasses at University College Limerick and also sang Loge and Mime in the NYOI's acclaimed *Ring* cycles there and in Birmingham. Born in Karlsruhe, he worked at the theatres of Hannover, Dortmund, Freiburg and the Vienna Volksoper from 1977 to 1984 and has been a member of Zürich Opera since 1991. He has also appeared at the Paris Bastille, in Munich, Hamburg, Salzburg Festival, and at the re-opening of the Munich's Prince Regent Theatre in 1996. He has sung in opera in Italy, the UK and the USA; and in concert under Solti at La Scala. He has also sung in concert with Dohnanyi at Cleveland, London and Salzburg; and in Schoenberg's Gurrelieder in Oslo. Earlier this year he directed Kálmán's operetta *Die Czardasfürstin* in Ulm.



Alexander Anissimov (Belorussia) Conductor

Alexander Anissimov, who is Conductor Emeritus of the NSOI, has previously conducted *Macbeth*, *Cavalleria rusticana & Pagliacci*, *Boris Godunov* and *Lady Macbeth of Mtsensk* for Opera Ireland. Since he became Principal Conductor of the Bolshoi Theatre of Opera and Ballet in Minsk in 1980, he has conducted opera all over the former Soviet Union, including the Kirov in St Petersburg and the Bolsoi in Moscow. His international career has taken him to North and South America, Japan, Korea, Hong Kong and mainland Europe. He conducted at Wexford in 1993, 1994 and 1998. Last year, the National University of Ireland conferred the degree of Doctor of Music honoris causa on Alexander Anissimov in recognition of his contribution to the musical life of Ireland. In August this year he conducted highly acclaimed concert performances of Wagner's *Der Ring des Nibelungen* cycle with the National Youth Orchestra of Ireland and a cast of international singers at University Concert Hall, Limerick, and Symphony Hall, Birmingham.

Dieter Kaegi (Switzerland) Director

Dieter Kaegi, Artistic Director of Opera Ireland, has directed nine of the company's productions. Born in Zurich, he studied Musicology and German Literature there and in Paris. After posts as assistant director at ENO and in Zurich and Düsseldorf, he was Director of Productions at the Aix-en-Provence Festival from 1989 to 1998. His recent productions include *Rosenkavalier* and *Freischütz* in Seattle; *Tristan* in Monte Carlo; *Fidelio*, *Idomeneo* and *Figaro* in Copenhagen; *Holländer*, *Guillaume Tell* and *Fidelio* in Liège; *Entführung* and *Roméo et Juliette* in Geneva and Houston; *Rigoletto* in Orange; *Anna Bolena* in Metz; *Lustige Witwe*, *Barbe-bleue*, *Bluebeard's Castle* and *Martinu's Ariane* in Strasbourg; *Fille du régiment* in St Gallen; *The Golden Cockerel* in Perm; *Aida* and *Giovanna d'Arco* in Lbeck; *Entführung* in Nancy; *Hamlet* in Prague; and *Falstaff* for the Montepulciano Festival. Future projects include: *Salomé* in Belgrade; *Entführung* in Helsinki; *Masnadieri* in Gelsenkirchen and Liege; *Aida* in Erfurt and Monte Carlo; and *Semiramide* for the Rossini Festival in Pesaro.



Joe Vanek (UK) Designer

Joe Vanek's previous Opera Ireland assignments were *Don Giovanni*, *Lady Macbeth of Mtsensk* and *The Silver Tassie*. He has also designed operas for OTC and Wexford, as well as for Opera North, ENO, WNO, New Israeli Opera, Royal Danish Opera and Opera Zuid. The ENO production of Puccini's *Il trittico*, directed by Patrick Mason, received an Olivier Award nomination in 1998. In Irish Theatre, Joe Vanek is known principally for designing Brian Friel's, *Dancing at Lughnasa*, *Wonderful Tennessee* and *Molly Sweeney*, all premiered in Dublin and transferred to Broadway, where his *Lughnasa* designs were nominated for two Tony Awards. Alongside many productions at the Gate, Abbey and Peacock theatres since 1984 his recent work has included Neil Labute's, *b.a.s.h.*, *The Shape of Things* and the world premiere of Frank McGuinness's *Gates of Gold* - all at The Gate; Alan Gilpin's adaptation of John Banville's *The Book of Evidence* for The Kilkenny Festival; and Flemming Flindt's ballet *The Triumph of Death* in Copenhagen.





Paul Keogan (Ireland) Lighting Designer

Paul Keogan, whose recent lighting designs for Opera Ireland include *Lady Macbeth of Mtsinsk*, and *The Silver Tassie*, studied drama at the Samuel Beckett Centre in TCD and at Glasgow University. He was production manager at the Project Arts Centre from 1994 to 1996 and is now a freelance lighting designer. Theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*, *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*, *The Map Maker's Sorrow*, *Cúirt an Mheán Óiche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. He has also lit operas for OTC and Co-Opera and *The Makropulos Case* for Opera Zuid. His dance designs include *Ballads* (Cois Ceim), SAMO (Block & Steel) and *Intimate Gold* (IMDT). He also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival.



Liz Roche (Ireland) Choreographer

Awarded the Bonnie Bird New British Choreographic Award 2001 and the Peter Darrell Choreographic Award in 2000. Liz Roche is a graduate in choreography and dance from the London Contemporary Dance School. Since 1993 she has choreographed for The Ark, Scottish Dance Theatre, Cois Ceim, Dance Theatre of Ireland, CCNC Normandy, France, Opera Machine and the MA in Dance Performance at UL. In 1999 she co-founded Rex Levitates Dance company and has choreographed five full length works to date performing in festivals in Ireland and mainland Europe. As a dancer, she has worked with all the major Irish companies and abroad with Les Carnets Bagouet and Cie.La Camionett in France and Cie.2nd Nature Christine Gaigg (Impuls Tanz 2000/2001, Vienna). For Opera Ireland, she has choreographed *Aida*, *Lady Macbeth of Mtsensk*, *The Silver Tassie* and *Don Carlo*.

Cathal Garvey (Ireland) Chorus master

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in 1999, and has since earned critical acclaim for his work on *Aida*, *Lady Macbeth of Mtsensk*, *The Silver Tassie* and *Carmen* among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. As a conductor, Cathal has worked with the RTECO, the National Symphony Orchestra, and several choirs and orchestras in Cork. From 1997, he was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore*. In 1999, he conducted IORC's successful run of *Me and My Girl* in Cork and Dublin. He also acts as Chorus Master for Anna Livia Opera, Lyric Opera and Dun Laoghaire Choral Society and is principal conductor of the Dublin Orchestral Players.



Luba Orfenova (Russia) Répétiteur

Luba Orfenova has previously acted as répétiteur with Opera Ireland for *Eugene Onegin* and *Lady Macbeth of Mtsensk*. Born in Moscow, she studied at the Moscow Conservatory. Awards include the title of Honoured Artist of Russia and prizes in several piano competitions. She has been coach at the Stanislavsky and Nemirovich-Danchenko Musical Theatre and tours regularly in Russia and abroad with artists including Sergei Leiferkus, Liubov Kazarnovskaya and Vitaly Tarashchenko, whom she has also often accompanied on recordings. In 1991 she made her western debut at the Bregenz Festival and has worked with many opera houses and companies including Glyndebourne, WNO, La Monnaie, Paris Opera, Toulouse, Bologna, Bordeaux, Wexford and Barcelona. She has been musical assistant to the conductor on recordings for Deutsche Grammophon, BMG, Chandos and EMI. Future plans include *The Queen of Spades* in Oslo and *Yevgeny Onegin* in Toulouse.





Anthony Norton (Ireland) Assistant Director

Anthony Norton, who was Assistant Director for Opera Ireland's *Katya* and *Lady Macbeth*, studied piano, 'cello and conducting at Trinity College of Music London, before turning to voice. A chorister with Scottish Opera and La Scala, Milan, he made his solo debut at La Scala in *Oberon*, and sang in opera houses and festivals throughout Europe. In Ireland he has performed with Opera Ireland, Wexford, OTC, Co-Opera and the NSOI. He is one of The Three Irish Tenors and appears regularly in recitals and oratorios and on radio. He is Artistic Director of Drawing Room Opera and has acted as Assistant Director for Anna Livia's *Faust*, *Il Tabarro* and *Gianni Schicchi*. He has staged *Butterfly*, *Tosca*, *Iphigénie en Tauride*, *Merry Widow*, *Traviata*, *Don Giovanni*, *Faust* and *Bohème* for Opera in the Open. For the dance company Pas A Dos he wrote and directed *The Tango Spell*, a piece for actor and ballet dancers.

Opera Ireland Chorus

Sopranos:	Colette Boushel, Alison Browne, Aoife Dunne, Daire Halpin, Elaine Lennon, Meav Ni Mhaolchatha, Sylvia O'Brien, Sarah Power, Kim Sheehan, Anita Wilkinson,
Mezzos:	Joyce Byrne, Alison Dunne, Julie Feeney, Paula Greenwood, Cora Newman Riley, Niamh O'Connell, Maeve Anne O'Brien, Zane Senavská
Tenors:	Pavel Bragin, Brian Callinan, Tom Cregan, Frank Dunne, Thomas Franke, Warwick Harte, Alan Leech, John McKeown, Cormac McNamara, Cathal Synnott
Basses:	Martin Briody, Des Capliss, John Dempsey, Stephen Fennelly, Jeffrey Ledwidge, Michael Lee, Eunan Mc Donald, John Molloy, Lorcan O'Byrne
Supers:	Sharon Mannon, Evelyn Carte, James McCormack, Diarmuid Kelly
Piccolo Lasso:	Amy Elbay, Natalie O'Brien, Roisin Kiberd, Valerie McGrane, Mary McGrane, Christopher Mounsey, Niall White, Michael Flanagan, Mark Stratford, Jack McGrane, Faye O'Rourke, Felipe Loughran
Children:	Anastasia Erdenko
Dancers:	James Gannon, Katherine O'Malley, Lisa McLoughlin, Grant McLay, Lucy Dundon, Rebecca Reilly
Chaperone:	Louise Byrne
Grateful thanks to:	Anne-Marie O'Sullivan, D.I.T. Martha Fennell Tony Burke WNO

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Nancy McGough
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Dermot Murphy
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James Parkinson
Joan Pierce
Ranka Pollmeier
Brigid Roden
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Brigie de Courcy
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Maureen Black	Elizabeth Clancy	Enda Dooley
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Dan Boland	Marie Collins	Sonia Doyle
Brendan Boshel	Stephanie Condon	Andrea Doyle
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Mary J Brady	J Corbett	Ineke Durville
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John Brennan	Niall Corr	William Earley
Tony Brown	Antoinette Corrigan	Gerry Earley
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Michael Buckley	Jim Cotter	Eilish Ellis
Emer Buckley	John Cowan	Seamus Enright
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David & Niamh Byrne	Thomas Crotty	Tim Evans
Des Byrne	Sheila Crowley	Mary A Fagan
John Byrne	Anthony Crowley	Patrick E Farnan
John Byrne	Robert C Cuffe	Carol Fawsitt
Rosaleen Byrne	Michael Cunningham	Bernadette & Mervyn Feehan
John F R Byrne	Lavinia Curtin	Niall Fenelon
Patrick Cagney	Neil Dalrymple	James Fennelly
Mairead Cahill	M I Davidson	Maedbaine Fennelly
Dermot Cahillane	Brian Deering	Mary Finlay Geoghegan

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Ann Flynn	Aideen Higgins	Maureen Lemass
Michael Foley	Niall P. Higgins	Breda Logan
Lesley Fox	Noel Hillis	Kenneth Lucas
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Mary Gahan	Niamh Hogan	Maria Lynch
Joseph Gallagher	Con Horgan	Deirdre Lyons
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Desmond Graham	Mary Keane	Mary McCarthy
Roisin & Sean Grimley	Max Keane	George McCaw
Patrick Groarke	Brian Kearney	Michael McClintock
Trutz Haase	John Keeley	James J. McCormack
Moira Haden	Marguerite Keenan	Anne McCullagh
Arthur & Grace Hall	Anne Kelly	Eileen McDermottroe
Katherine Halpin	Aidan Kelly	Nuala McDunphy
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Brendan P. Heneghan	Liam King	John & Liz McManus
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| Terry Meagher | Joan O'Meara | Paul E Rowan |
| C H B Mee | Anne O'Meara | Jim & Frances Ruane |
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| Margaret Morrin | James O'Reilly | O D G Skelly |
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| B.A. Moylan | Padraic O'Riada | Barbara Smyth |
| Margaret Mulcahy | Joseph O'Riordan | Robert Rudd Smyth |
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| Michael Nolan | Caroline Phelan | Myles Thorn |
| Thomas G. Norton | Donnie Potter | John Tierney |
| James O Beirne | Mary Prendergast | Mary Tierney |
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| Dorothy Odlum | Carole Reidy | Ada Wall |
| Donal O'Donovan | Michael Relihan | Bernadette Walsh |
| Judy O'Grady | H.H Rennison | Nolie Walsh |
| Rosalind O'Hara | Michael Reynolds | Kevin Walsh |
| David O'Higgins | Terry Reynolds | Anthony Walsh |
| Dennis O'Leary | Derek Robinson | Charles Walsh |
| Katherine O'Loughlin - Kennedy | Donal M. Roche | Thomas Walsh |

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Noel Weatherhead	Colette Wallace	Thomas O'Sullivan
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Patrick Wiseman	Eugenie Stokes	
Denis Wood	P D Bruton	
William Young	Roderick McCaffrey	

Spring Season 2003

Mozart & Janáček

April 5th to 13th



Wolfgang Amadeus Mozart
& Leoš Janáček

Don Giovanni

Love, the theme of all Mozart's operas, is somewhat unusually treated in *Don Giovanni*, in that it remains unfulfilled.

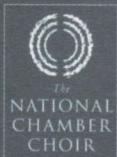
Jenufa

Jenufa premiered in Prague in 1916 and was wildly popular with audiences as the central character encouraged hopes of independence.

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RTÉ Concert Orchestra

First Violins	Therese Timoney, leader Michael Healy, co-leader Mircea Petcu Eileen Comer Sunniva Fitzpatrick Ruth Murphy Sebastien Petiet Debby Ellis	Bassoons	John Leonard Carole Block
Second Violins	Elizabeth Leonard Paul O'Hanlon Carol Quigley Arthur McIver Donal Roche Lisa McLoughlin	Horns	David Carmody Fearghal O Ceallachain Declan McCarthy Mary Curran
Violas	Thomas Kane Michelle Lalor Elizabeth Dean Carla Vedres	Trumpets	Shaun Hooke David Martin
Cellos	David James Hilary O'Donovan Delia Dulson Jane Hughes	Trombones	Stephen Mathieson David Weakley
Double Basses	Seamus Doyle Liam Wylie	Bass Trombone	Patrick Kennedy
Flutes	Elizabeth Petcu Deirdre Brady Ann Macken	Tuba	Conor O'Riordan
Piccolo	Deirdre Brady	Timpani	John Fennessy
Oboes	Peter Healy David Agnew	Percussion	Massimo Marraccini
Cor Anglais	David Agnew	Harp	Triona Marshall
Clarinets	Michael Seaver Jean Duncan Ruth Hickey	Administration RTÉCO	
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The National Chamber Choir, which forms the core of Opera Ireland's Chorus, is one of Ireland's premier chamber music ensembles. The choir was founded in 1991 by the internationally renowned conductor and composer Colin Mawby. In May 2002 the choir welcomed Köln based conductor, Celso Antunes, to the group as its new artistic director. The 17 singers that make up this highly motivated professional choir are some of the finest young voices in the country. The group has received high praise both at home and abroad for the beauty and warmth of its sound and the vivacity of its performance.

Some forthcoming events with the NCC and Celso Antunes:
With One Voice :: Some of the greatest choral masterpieces based on the theme of peace.

5/12 @ 6.30pm :: National Gallery of Ireland, Dublin
tickets. €8 booking. 01 7005665

11/12 @ 8pm :: Clonard Monastery, Belfast
tickets. £6stg booking. 028 9031 3440

Christmas Music From Around The World :: This free concert is the National Chamber Choir's Christmas present to all its friends and supporters. It contains a mixture of the familiar and some less well known Christmas music from around the world.

20/12 @ 4pm :: National Gallery of Ireland, Dublin
tickets. free booking. 01 7005665
a limited number of tickets will also be available at the door on a first come first served basis

DUBLIN CHORAL FOUNDATION was established in 1996 to promote the development of choirs of excellence and to provide on a non-denominational basis a musical education for children hitherto only available in the cathedral choral tradition. **Piccolo Lasso** directed by Ite O'Donovan, is the junior section of *The Lassus Scholars* and caters for young boys and girls aged from nine to sixteen years.



The boys and girls of *Piccolo Lasso* attend rehearsals twice each week for one hour. They receive specialised training in sightsinging, notation and theory, vocal technique, interpretation and repertoire and are individually guided through the *Dublin Choral Foundation Training Scheme* leading to bronze, silver and gold awards. Since rehearsals commenced in October 1996 *Piccolo Lasso* has participated in performances of some of the greatest choral masterpieces singing with the Ladies and Gentlemen of the *Lassus Scholars*. *Piccolo Lasso* have performed much of the specialist children's repertoire including Faure's *Messe Basse*, Britten's *Missa Brevis* and Britten's *Ceremony of Carols*. *Piccolo Lasso* have also performed contemporary Irish compositions including Eric Sweeney's *Missa Brevis* and anthems by Eric Sweeney and Colin Mawby. Members of *Piccolo Lasso* have participated in Opera Ireland productions of *Cavalleria Rusticana*, *Pagliacci*, *Boris Godunov*, *Aida* and *Carmen* in the Gaiety Theatre.

The Lassus Scholars and Piccolo Lasso with The Orlando Chamber Orchestra

Leader: Gillian Williams
Soloists: Franzita Whelan, Imelda Drumm,
Declan Kelly, Jeffrey Ledwidge
Conductor: Ite O'Donovan,
Presenter: Mary Kennedy

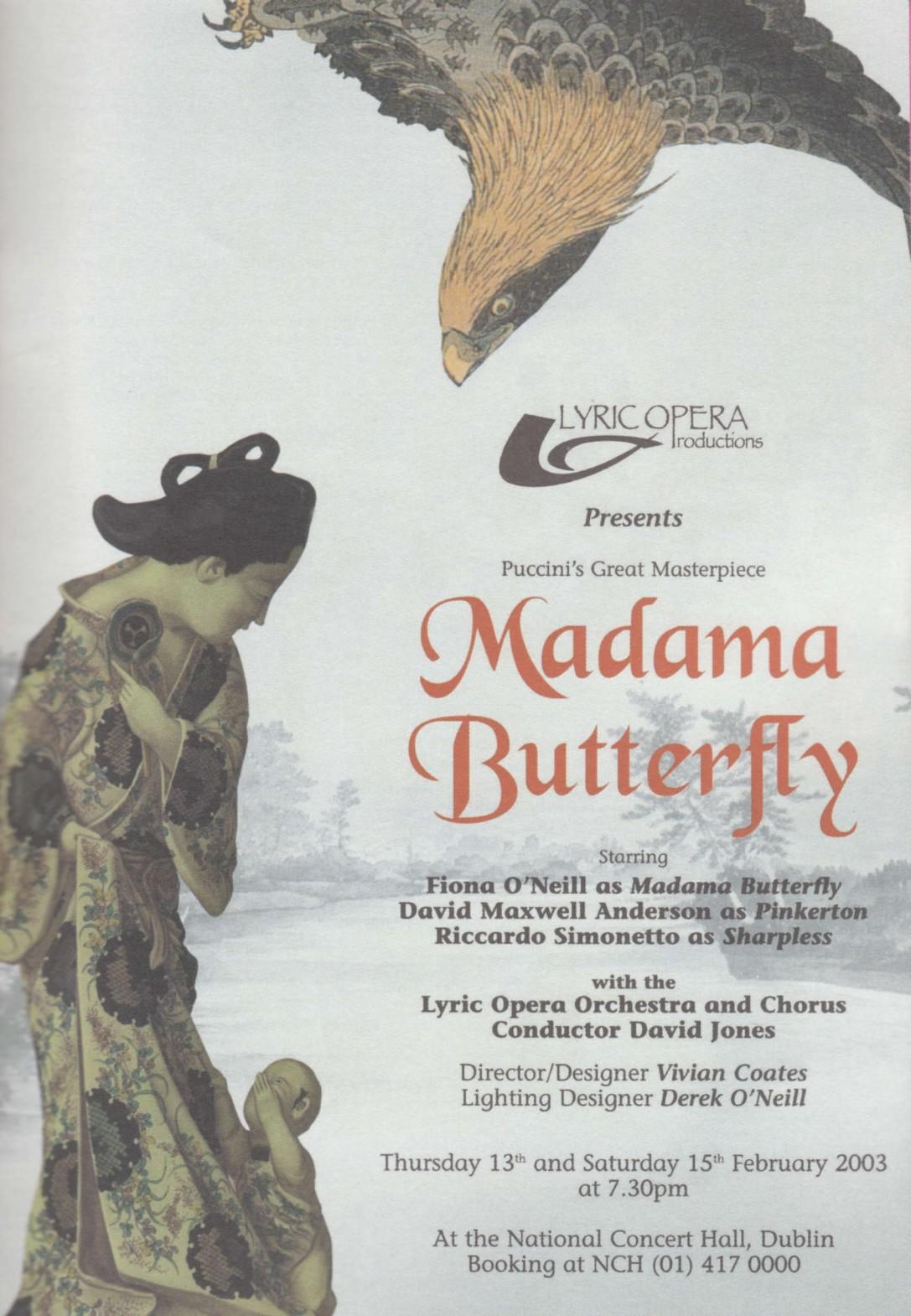
Programme:

Beethoven Mass in C Op 86
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Bizet *Au font du temple saint* from *The Pearl Fishers*
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DGOS/Opera Ireland Productions 1941 - 2002



*Top:
Julius Caesar 2001*

*Below:
Don Carlo 2001*

A		G	
Allegra, Salvatore		Giordano, Umberto	
Ave Maria	1959	Andrea Chénier	1957 2002
Il medico suo malgrado	1962	Fedora	1959
B		H	
Balfe, Michael W		Gluck, Christoph W	
The Bohemian Girl	1943	Orfeo ed Euridice	1960 1986
Beethoven, Ludwig van		Gounod, Charles	
Fidelio	1954 1994	Faust	1941 1995
Bellini, Vincenzo		Roméo et Juliette	1945
La sonnambula	1960 1963		
Norma	1955 1989	J	
I puritani	1975	Handel, George F	
		Giulio Cesare	2001
Britten, Benjamin		Messiah	1942
Peter Grimes	1990		
Bizet, Georges		L	
Carmen	1941 1989 2002	Janacek, Leos	
Les pêcheurs de perles	1964 1987	Jenufa	1973
		Katya Kabanova	2000
C		M	
Charpentier, Gustave		Mascagni, Pietro	
Louise	1979	L'amico Fritz	1952
Cilea, Francesco		Cavalleria rusticana	1941 1998
Adriana Lecouvreur	1967 1980		
Cimarosa, Domenico		N	
Il matrimonio segreto	1961	Leoncavallo, Ruggiero	
		Pagliacci	1941 1998
D		O	
Debussy, Claude		Mascagni, Pietro	
Pelléas et Mélisande	1948	L'amico Fritz	1952
Delibes, Léo		Cavalleria rusticana	1941 1998
Lakmé	1993		
Donizetti, Gaetano		P	
Don Pasquale	1952 1987	Massenet, Jules	
L'elisir d'amore	1958 1996	Manon	1952 1980
La favorita	1942 1982	Werther	1967 1977
La figlia del reggimento	1978		
Lucia di Lammermoor	1955 1991	Q	
		Mozart, Wolfgang Amadeus	
		Cosi fan tutte	1950 1993
		Don Giovanni	1943 1995
		Idomeneo	1956
		Die Entführung aus	
		dem Serail	1949 1964
		Le nozze di Figaro	1942 1997
		Die Zauberflöte	1990 1996
F		S	
Flotow, Friedrich von		Mussorgsky, Modest	
Martha	1982 1992	Boris Godunov	1999

O
Offenbach, Jacques
Les contes d'Hoffmann 1945 1998

P
Ponchielli, Amilcare
La Gioconda 1944 1984

Puccini, Giacomo
La Bohème 1941 1996
Gianni Schicchi 1962
Madama Butterfly 1942 2000
Maman Lescaut 1958 1991
Sucré Angelica 1962
Tosca 1941 1996
Turandot 1957 1986

R
Refice, Lefinio
Cecilia 1954

Rossini, Gioachino
Il barbiere di Siviglia 1942 1999
La Cenerentola 1972 1995
Italiana in Algeri 1978 1992

S
Saint-Saëns, Camille
Samson et Dalila 1942 1979

Shostakovich, Dmitri
Lady Macbeth of Mtsensk 2000

Smetana, Bedrich
The Bartered Bride 1953 1976

Strauss, Johann
Die Fledermaus 1962 1998
Der Zigeunerbaron 1964

Strauss, Richard
Der Rosenkavalier 1964 1984
Salomé 1999

T
Thomas, Ambroise
Mignon 1966 1973

Tchaikovsky, Peter Illich
Eugene Onegin 1969 1997
The Queen of Spades 1972 2002

Turnage, Mark-Anthony
The Silver Tassie 2001

V
Verdi, Giuseppe
Aida 1942 2000
Un ballo in maschera 1949 1992
Don Carlo 1950 2001
Ernani 1965 1978
Falstaff 1960 1998
La forza del destino 1951 1973
Macbeth 1963 1997
Nabucco 1962 1986
Otello 1946 1981
Rigoletto 1941 1994
Simon Boccanegra 1956 1974
La traviata 1941 1999
Il trovatore 1941 1995

Victory, Gerard
Music Hath Mischief 1968

W
Wagner, Richard
Der fliegende Holländer 1946 2001
Lohengrin 1971 1983
Tannhäuser 1943 1977
Tristan und Isolde 1953 1963
Die Walküre 1956

Wolf-Ferrari, Ermanno
Il segreto di Susanna 1956



Top:
Carmen 2002

Below:
The Merry Widow 1997

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